

STELLAS DAEMONUM

The Orders of the Daemons

DAVID CROWHURST

Foreword by Lon Milo DuQuette,
author of *Enochian Vision Magick*

Foreword by Stephen Skinner



WEISER BOOKS

Dedicated to my parents for their love, patience, and support.



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FOREWORD

by Lon Milo DuQuette

Magic (or Magick as it is alternately spelled) is a spiritual art form older than religion. Its roots penetrate to the very dawn of human self-awareness. In practice, magic is *performance art* staged for an audience of one—a lavishly costumed and meticulously choreographed meditation projected *externally* upon the screen of the magician's own objective reality.

Magic can be generically described as . . .

the dramatic and ceremonial awakening of symbols and mythological archetypes and metaphors performed with intent to trigger specific changes in the magician's consciousness.

This may seem a rather colorless and unromantic description of a practice that has for centuries held a terrifying grip on the superstitious imagination of Western civilization. For over two millennia the study and practice of magic have been condemned by religious and civil institutions whose administrators refused or found it impossible to grasp the subtle spiritual dimensions of art or metaphors or human consciousness. Two thousand years of violent condemnation and persecution have driven the practices associated with magic underground, and the scraps of literature that have seen publication (often merely representing the drafts of one magician's diary notes) are obfuscated so severely as to make it impossible for the uninitiated to understand or effectively put technique to practical use.

David Crowhurst's *Stellas Daemonum* is a comprehensive, monumental, and scholarly text that has painstakingly dilated the fragmented material of the classic grimoires and connected them back to their more ancient and not readily accessible source material. To illustrate what the author has so masterfully done, I will share an example from my own magical practice:

Forty-five years ago, I performed a formal evocation of spirit #55, Orobas, from the Lesser Key of Solomon—a classic and readily available text used by modern magicians since the nineteenth century. I would say the evocation was a success, and I have called up Orobas to my satisfaction on many other occasions since then. The Lesser Key gives very little information on just who Orobas is, dedicating only 102 words to the description:

OROBAS. —The Fifty-fifth Spirit is Orobas. He is a great and Mighty Prince, appearing at first like a Horse; but after the command of the Exorcist he putteth on the Image of a Man. His Office is to discover all things Past, Present, and to Come; also to give Dignities, and Prelacies, and the Favour of Friends and of Foes. He giveth True Answers of Divinity, and of the Creation of the World. He is very faithful unto the Exorcist, and will not suffer him to be tempted of any Spirit. He governeth 20 Legions of Spirits. His Seal is this, etc.

While this was technically enough information to allow me to successfully evoke Orobas, it was in a sense like conjuring a stranger whose background and nature I knew little or nothing about. What kind of a prince was he? Why does he appear as a horse? Who is his spirit boss? Who are the twenty legions of spirits that back him? Where does he come from? How is his name spelled? Does he appear in more ancient texts? Does Orobas have a history—a backstory?

Contrast this with the 911-word curriculum vitae of Auros (Orobas's real name) found in the pages of *Stellas Daemonum*—background information that brings to Technicolor life what was once for me just a caricature of a horse demon. Crowhurst applies the same thorough scholarship to entire hierarchies of traditional spirits, filling in countless holes, omissions, and breaches in the classic grimoires and giving to the modern magician the opportunity to piece together what approximates a unified field theory of Solomonic magic.

THE ART OF MAGIC

Magic is art, and imagination is the lifeblood of the artist. Every artist is a magician, and every magician is an artist. The painter's creation is a painting; the composer's creation is the score; but the magician's creation is the *magician*—nothing else. Ultimately, the only thing the magician can directly change with magic is the *magician*. This is certainly not to say that the results of a magical evocation cannot not have real and tangible effects upon other people or circumstances in the objective world around us. The results of a magical evocation often appear to work pretty much as advertised in *The Thousand and One Arabian Nights*. But such apparent magical "miracles," while sometimes eerily impressive, are ultimately the *indirect* result of the changes the ceremony has effected in the magician's own character and consciousness.

Let's say, for example, that you think you love the girl next door, but she doesn't even know you're alive. You get out your Lesser Key of Solomon and conjure a demon. You command it to force the girl to surrender to loving you. Sure enough, in the weeks following the ceremony, the girl notices you and likes what she sees. You somehow meet, and she falls in love with you. In the eyes of the medieval magician—or the contemporary basement-dwelling would-be wizard—this might look like the Solomonic formula has worked.

But even though you might think you've compelled a famous demon to take time out of its busy schedule of festering wounds and sinking ships to bewitch the neighbor girl's heart, *that's not how magic works*.

The girl, like every other human being in the world, is her own independent and sovereign entity, existing free and clear in her own magical universe. Whether she acknowledges it or not, she is her own magician, possessed of her own autonomous will. If for the moment she doesn't love you, it's because presently *you* are not the kind of guy she could ever fall in love with. If your demonic love spell is to work, it won't be because you or your demon has the power to neutralize her sovereign will. If the operation is to work, it will be because your demon has somehow helped *you* find a way to change *yourself* into the kind of person she always wanted to fall in love with.

Beginning magicians often have unrealistic expectations as to how the spirit appears and goes about obeying commands. The spirit seldom appears as a visible cartoon character or a shimmering holographic image that flies off vowing, "*Your wish is my command!*" Instead, things develop in seemingly the most ordinary manner. Instead of triggering a bunch of Hollywood special effects, your conjuration simply sets into motion a sequence of very

ordinary personal adventures in your life. Adventures are not always pleasant, and these character-mutating escapades may often be painful, uncomfortable, and, until you recognize what's going on, seemingly unrelated to the object of your operation. But like Odysseus, if you manage to live through the trauma of your adventure, you'll be somebody else . . . someone whom the girl next door can't resist falling in love with.

Obviously, the dangers of casually tinkering with this kind of magic increase in direct relation to the magician's own level of self-awareness and capacity for self-delusion. It should be obvious that unless you've already developed a significant level of wisdom and discernment, you won't be self-aware enough to know what is or what is *not* in your own best interests. The old admonition could not be more apropos: "Be careful what you wish for."

The spirits are severely efficient, and your orders must be well thought out. There must be no room for loopholes in how one goes about obeying your commands. Once your conjuration lights the fuse, the demon will take the fastest, most direct path of least resistance in order to most quickly effect your mutation. Obviously, your first consideration should be . . . "Is this trip really necessary?" It just may be that the girl next door can only truly fall in love with a man confined for life in a wheelchair. Before beginning, you perhaps should ask yourself if you're really so crazy in love with her to pick up a tab like that.

GODS, ANGELS, SPIRITS, AND DEMONS

Foremost among the *mythological archetypes and metaphors* that make up the magical artist's palette is a vast array of ancient and traditional angels, spirits, and demons representing the entire spectrum of consciousness from godhead to your head. This hierarchy of spirits populates the magician's inner reality and really comprises the main characters and the subject of the book you are holding right now. Like a chain of spiraling fractals of natural forces, *archangels* rule *angels* who rule *spirits* and *demons* and progressively more specialized and fragmented spiritual forces. The ultimate nature of these forces—like existence itself—is as aspects of *consciousness*.

For example, the fundamental force of nature, "gravity," could be personified as a great archangel (let's call it Gravity-ael). Gravity-ael rules sets of lesser angels who in turn rule more specialized aspects of gravity (angels with names like Mass-Attract-ael, or Black-Hole-ael, or Bend Light-ael, or Orbit-ael, or Tide-ael), who in turn might rule more specific or fragmented gravitational dirty-workers (like Tug-al, or Sag-ael, or Plummet-ael, or Plunge-al, or Splat-ael, or Sink-ael).

Quantum physicists now say what magicians have assumed for two thousand years. The universe and everything in it—all matter and energy, all qualities and principles, space/time/motion, being, awareness, and *existence itself*—are alive and are aspects of consciousness. Furthermore, they've demonstrated the mystical and irrational "fact" that the simple act of *observing* an experiment fundamentally affects the conditions and the outcome of the experiment. Like the yogi or the eastern mystic, the magician is first and foremost the observer of his or her own existence, and the conscious act of doing so elevates the moment to eternity and plugs the observer into the mainstream flow of creative existences.

THE TREASURE OF *STELLAS DAEMONUM*

Stellas Daemonum is obviously not a fantasy novel or a book of philosophy. Neither was it written to be light entertainment. It is a textbook, a reference book par excellence, created as a working tool to be used again and again by magicians for whom the magic art of spirit evocation is a passion. If this describes you, I think you will find here the citizens of your magical universe, the *symbols and mythological archetypes* of your own soul, more real, more awakened, and more ready to trigger the next changes you need to make in your evolving consciousness.

—Lon Milo DuQuette

FOREWORD

by Stephen Skinner

Magic is not an art but a technique which has repeatable procedures and observable outcomes in the physical world. It relies upon the existence of spirits to accomplish these outcomes, which cannot otherwise be explained by psychological theories or inner plane events. As David Crowhurst writes: "[The spirits'] powers are not strictly limited to the internal plane, as they are frequently reflected in the mirror of external reality, coming to manifestation as . . . alterations in the material world."

In *Stellas Daemonum*, David Crowhurst has thus returned to the original "spirit model" explanation of why magic works, a model that has existed from ancient times until the nineteenth century. In a few succinct paragraphs, he outlines the evolution of magic from the ancient world of Egypt and Mesopotamia via Neoplatonic speculation and more specifically magical Greek texts such as the *Heptameron* and *Hygromanteia* to the flourishing undergrowth of medieval grimoires. This growth was cut short by the "Enlightenment" and subsequent descent into Cartesian materialism (with a short-lived reinvigoration at the end of the nineteenth century with the advent of the Hermetic Order of the Golden Dawn, Theosophy, and the Societas Rosicruciana in America or SRIA). The early twentieth century saw magic dumbed down to the level of a subset of psychology. It is no wonder that by the end of the twentieth century, the spirits, the motive power of magic, had been almost entirely eliminated from the conversation. Crowhurst has done magic a great favor by bringing them once again to the forefront of the subject.

Christianity demonized these spirits, and modern psychological interpretation has demeaned them. David Crowhurst defends the spirits as spirits rather than trying to apologize for them on theological grounds or downplay their existence to nothing beyond the psychological. He restores their pride in their celestial origins, fitting them into the astrological framework of the heavens, thereby making sense of many of the scattered grimoire attributions. In my book *The Complete Magician's Tables*, I attempted to classify and categorize many of the spirits listed in the "spirit registers" of the main grimoires. I am delighted that David Crowhurst has pushed this systematization further and categorized ninety-three such spirits according to their zodiacal sign, their division into decans (a system that dates back to ancient Egyptian cosmology), planetary attribution, lunar mansions, and planetary days and hours. He even explains the reasoning behind the division of a single day into four quarters, and its correlation with the quarters of the world and their associated demon kings.

It is good that at long last someone has again picked up his pen to defend the ancient connection between astrology and magic and to help stitch them together again. Why is this information so important? Astrology not only provides the basic categorization but also the time-keeping that enables magic to be performed most effectively, when the "tides" are at their strongest. With this framework firmly in place the chances of a successful evocation are greatly increased. Magic then becomes a repeatable technology.

At the heart of this book is the careful analysis of the spirits of the medieval grimoires. David Crowhurst has applied logical methods of identification to the array of often corrupt spirit names and titles, restoring details that have long been lost in the extended chain of copying and translation. He goes beyond the seventy-two spirits listed in the *Goetia*, and tracks back to earlier texts like those mentioned by Trithemius in his *Antipalus Maleficiorum* (Book 1, chapter 2) which was written in 1508, but not published until 1605. One such book was *De Officio Spirituum* (*On the Office of the Spirits*) from which the origins of most spirit names and abilities can be traced. All of these texts are effectively spirit registers and are the key source from which magicians selected specific spirits to evoke to perform specific magical services or to solve specific problems. It is a breath of fresh air that finally the attributes of nearly one hundred of them are dissected here at length.

I once defined feng shui as "the art of doing the right thing at the right time, facing the right direction." At the time, I did not realize how apposite that phrase was also for magic. Timing is an essential part of the magician's

armory. For example, if a Solomonic magician desires to evoke a Mercurial spirit to obtain some otherwise inaccessible information, then his best chance of success is to perform the ritual on the day of Mercury (Wednesday) at the hour of Mercury (just after dawn or eight hours later). The operation will also have an increased chance of success if the magician takes into account other subtle astronomical conditions and to face the direction from which the spirit is due to arrive. The magician should observe such conditions in order to succeed and to provide a comfortable environment for the spirit to manifest in.

It has often been said that the manifestation of a spirit on the physical plane is as difficult for it, as it would be for us to hold our breath and operate effectively under water. This is one of several reasons why incense (specifically the correct type) is so important to give the spirit a comfortable atmosphere. It is not (as some nineteenth-century magicians opined) that massive amounts of smoke give the spirit something to form its body from, but by providing such an environment, and choosing the right time to invoke, magic becomes a reliable and repeatable technique.

Besides providing a very real evocatory timetable, the zodiacal signs, planets, decans, lunar Mansions, and directions, *Stellas Daemonum* provides a framework for the hierarchy of spirits. As is remarked in the *Goetia*, it is often necessary to call upon the demon king in order to ensure the obedience of a spirit within his orbit. Crowhurst's attributions help us understand this spirit hierarchy and decide which king to call upon, information that is sometimes missing from the grimoires.

—Dr. Stephen Skinner
Singapore, January 2020

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INTRODUCTION

Although the precedents for the incorporation of astrology into magical practices are ancient, the relationship between them has drifted into a precarious position in recent times. Modern astrology often appears to have become segregated from its magical past, while many modes of modern magic neglect the practical application of sophisticated astrological principles. The syncretism between these two inseparable arts evolved in the practices of the Egyptians, Mesopotamians, Chaldeans, and Greeks between the third and first millennia BCE, with each culture attributing stellar and planetary influences to its own gods and daemons, whose powers could be drawn upon when their respective celestial correspondences were in accord with the earthly elements they formed sympathies with. In antiquity, such ideas were incorporated into Gnostic and Neoplatonist philosophies to varying extents before reaching their apex in the works of the Sabians and Arabs. It is from a mixture of the above cultural influences, alongside Judeo-Christian texts such as the Testament of Solomon, that Byzantine works such as the *Heptameron* and *Hygromanteia* took shape. These went on to shape Western European grimoires such as the *Sworn Book of Honorius* and the *Livre des Esperitz* and these, in turn, influenced the creation of the *Pseudomonarchia Daemonum*, the *Book of the Offices of Spirits*, and other works derived from them such as the *Lesser Key of Solomon* and the *Grand Grimoire*.

After reaching another point of exaltation in the works of Paracelsus, Trithemius, Agrippa, and John Dee in the Renaissance, the advent of the

Enlightenment and the apparent desacralization of the world that came with it led to a cultural decline in both magic and astrology that partially came from the understanding that the physical universe did not follow the rules it had been believed to since the time of Ptolemy. In the modern era, however, with humanity's quest for spiritual meaning floundering following the material advances brought with the Industrial Revolution, interest in astrology and magic began to resurface at the margins of Western society in the works of groups such as the Societas Rosicruciana in Anglia, the Theosophical Society, and the Hermetic Order of the Golden Dawn. In the works of the last, great efforts were made to unify all of the magical arts, including astrology, with the planetary and allegedly angelic magic of John Dee—which it renamed *Enochian Magic*—and the Hermetic Qabalah. While the efforts of the Golden Dawn were formidable, the secondary position astrology took to the Qabalah in its system has led to it being perceived as more of an appendage to divinatory arts such as Tarot and geomancy than as the true celestial origin of magic.

Compounded with the exoteric and psychological emphases that came with the renewed popularity of astrology in the twentieth century, the ancient view that astrology lay at the very heart of magic has until fairly recently seemed almost forgotten. When it is considered that the core experience of the magician in Hermetic systems of initiatory magic is the Knowledge and Conversation of the Holy Guardian Angel—a term with its roots in the Greek perception of the daemon as the genius or celestial emissary between gods and men—it seems insufficient that so many other aspects of celestial magic are often overlooked. While it is true that some modern systems of magic place great emphasis on the lunar phases and the stations of the sun, such factors generally amount to a small glimpse of the possibilities that broader celestial correlations can provide. It is from this perspective that the present work seeks to promote a view that emphasizes astrology as a major key to the magical arts and the attainment of the spiritual gnosis of the Augoeides.

The conceptual understanding of the word *Augoeides* derives from interpretations that Neoplatonists such as Galen and Porphyry ascribed to Plato's *Phaedo*, in which the *Pneuma*, or "vehicle of the soul," was described as the product of "the element of the stars"¹ and as a luminous body of subtle, physical substance. Its more precise, literal meaning comes from a combination of the Greek words *αυγό* (*augo*), "egg," or *αυγή* (*auge*), "dawn," combined with the term *εἶδωσις* (*eidese*), meaning "word," "message," or "intelligence." The connotation of the egg in this context is that of the Orphic egg girl with a serpent that hatched the primordial deity Phanes,

the hermaphroditic "manifestor" or "revealer" of light. The "word" or "message" that this messenger brings is equitable with spiritual enlightenment or the apprehension of the divine logos.

With the acquisition of the daemonic aid of the Augoeides being at the heart of the magician's attainment, one of the primary tasks in the present work is to reiterate the astrological nature of this entity as expressed in the practical magic of the grimoires, in which the archetypal Augoeides, Phanes, is known by the name Lucifer. The crux of such work is therefore the development of an understanding of how the fragmented emanations of this primordial spiritual light are expressed through their manifestation in the four elements and their sympathies with the celestial daemons of the Lunar Mansions, the Zodiacal signs and their decans, and the fixed stars.

While many of the intelligences encountered herein appear to be of a malefic nature, the purpose of this exploration primarily lies in the connection of such entities, whether they be infernal, terrestrial, or otherwise, with their celestial origins. With that purpose understood, the bulk of this work focuses on an analysis of the spirits that appear in a selection of late medieval and early modern grimoires with the intent of unraveling their mythical, etymological, magical, religious, and astrological mysteries in order to prove the depth and sophistication of their initiatic value and how the Judeo-Christian traditions literally demonized these expressions.

Criticism of, and frustration with, the source texts in which these daemonic entities are described is not unwarranted. They were, after all, bowdlerized to an unknown but significant extent, as can be seen from Johannes Weyer's note to the reader in the *Pseudomonarchia Daemonum* in which he admits that he had deliberately omitted passages to render the whole of the work unusable. With one of his stated source texts, *Empto. Salomanis* by the elusive magician "T. R.,"² being untraceable, and with the Goetia section of the Lesser Key of Solomon displaying a number of unexplained alterations to an apparently common source, the chances of each individual text carrying enough information to fully unlock workable systems of magic is doubtful. Confounding this further is the instruction in the Lemegeton that in order to work with any of the spirits contained within its pages, it is first necessary to call upon their King, the precise details of which, with a few notable exceptions, are not provided.

Despite the problems such obstacles create, Weyer leaves us a useful clue to help us solve some of the blinds he devised by naming his source as the *Liber Officiorum Spirituum*. One candidate for the identity of this text, the *Livre des Esperitz*,³ is a whole and unadulterated manuscript⁴ compiled in France in the fifteenth or sixteenth century consisting of an intro-

ductory sequence of forty-four spirits followed by another list of forty-six mostly overlapping entities. With the introductory list of this text having the name of the Cardinal King Amaymon missing and the subsequent list having the name of the Cardinal King Equi (Egin) missing, we can assume that by combining the two lists together, a larger, more holistic grimoire of fifty-four names can be produced. Examining this text alongside another parallel document, the *Officium de spiritibus* found in the Folger Manuscript v.b.26⁵ provides a means to elaborate on the spirit names of the Pseudomonarchia Daemonum and Lemegeton synoptically.

The means of understanding which of the Cardinal Kings rule the spirits found in the *Livre des Esperitz*, *Pseudomonarchia Daemonum*, and *Lemegeton* is rooted in the formula of the second of the two spirit lists in the aforementioned *Officium de spiritibus* (herein cited as the *Book of Offices*), which provides four lists of twelve major spirits under the power of Oriens, Amaymon, Paymon, and Egin. By analyzing the forty-eight spirits that come under these kings, many of the identities of the spirits featured in texts such as the *Lemegeton* are corroborated into those of the *Book of Offices*, which in turn provides many of the *Lemegeton* spirits with the names of the Elemental Kings they are ruled by. By comparing the identities of these forty-eight spirits with those found elsewhere in the *Book of Offices*, the *Munich Manuscript*,⁶ the *Livre des Esperitz*, the *Pseudomonarchia Daemonum*, and the *Lesser Key of Solomon*, a list of greater practical use is presented. For the spirits that still fall outside of this list,⁷ efforts have been made to identify which spirits they share essential characteristics with and, where possible, use these sympathies to unravel more complete clues to their identities and their correct rulers.

METHODS OF IDENTIFICATION

Astrological and Elemental Correspondences

The method used to identify the astrological and elemental correspondences of each of the ninety-three spirits examined in this work is largely based in the planetary correspondences in the *Greater Key of Solomon*, the attributions of the decans and Lunar Mansions found in the *Picatrix* and Agrippa's *Three Books of Occult Philosophy*, and the correspondences of the fixed stars attributed to Hermes Trismegistus found in Marsilio Ficino's *Three Books on Life*, Agrippa's *Three Books*,⁸ and the medieval document BM Bodleian MS 52.⁹ Each of these sources provides daemonic images and powers for their specific celestial positions that a full examination of the

spirits studied here provides a significant degree of resonance with. These celestial governances then allow us to attribute fitting elemental correspondences with each spirit that enable them to be assigned ruling Elemental Kings with levels of certainty that vary between acceptable and excellent.

As discussed above, the spirits featured in this work, whether fair or foul by nature, are postulated to be divine messengers of the same class of beings that Plato referred to as *daimones*, which he classified as being "gods," "the children of the gods,"¹⁰ or "messengers from the gods,"¹¹ which all provide a degree of concordance with the theology of the Greek Magical Papyri, which does not distinguish any difference between the terms *gods*, *angels*, and *daimons*.¹²

In celestial terms, the spirits examined resonate with all seven of the classical planets, though particular emphases appear to be placed on Saturn, Sol, Luna, and Mercury. Of the various types of powers they display across the entirety of their celestial influences, the most voluminous are those which relate to giving truthful answers of any questions asked in order to obtain knowledge of the events of the past, present, and future, the liberal sciences, philosophy, the mechanical arts, hidden secrets, the locations of treasures, the origins of the world, divinity and spirits, magic, the virtues of herbs, stones, trees, and animals, and knowledge of the stars and planets.

Spirit Names

Detailed examinations of the names of the spirits have been used to determine the fundamental spiritual, symbolic, and mythological expressions that are being expressed through the names attributed to them. This method most often applies the use of the Hebrew, Greek, and Latin languages—or the combination of any of these together—in what are herein labeled as *polylinguistic conjunctions*. The precedents for such conjunctions are accounted for in the introduction to Book IV of the *Book of Abramelin*,¹³ in the *Ars Notoria*, and in John of Morigny's remedial account of the Notary Art in *Liber Visionum*. In the *Abramelin*, it is stated that "in a simple word you can speak three languages," which an analysis of the names in the magic squares provided in the various versions of that text confirms as being predominantly comprised of words of Greek, Latin, and Hebrew origin. In the *Ars Notoria*, Chaldean is added to this list to make the total number of languages used to four, while in *Liber Visionum*, Arabic is also added to take that total to five.

Correspondences with the Book of Abramelin

While it essentially remains a separate system of magic altogether, the names of the servitors found listed in the Abramelin reveal a few concurrences with the names of the spirits found in the Solomonian grimoires. This is also the case with the Abramelin's word squares, which are primarily constructed by the combination of a word that symbolizes the magical effect of the square with names of the servitors of the square's rulers, but also contain the appearance of spirit names found in grimoires such as the Lemegeton. As these connections are considered to be truly relevant only when their powers also bear clear correspondences to those of the square in question, this is not something that has been applied haphazardly, so only a small number of examples of these correspondences are included in this work. Of the examples found, the strongest two are those relating to the spirits Barbais and Andromalius, whose names can be found in squares relating to the abilities to prevent magic from working and recovering any item of stolen property. Because of the strength of some of these concordances,¹⁴ it can be postulated that there is a common but as yet unidentified link between the Abramelin Squares and the other Goetic grimoires of the period.

Although Abraham of Worms erroneously stated that planetary magic is without merit, his argument can be explained by considering his statement that the squares, which are preexisting talismans on which the spirits have already sworn their oaths, come under the direction of the Holy Guardian Angel, thereby abrogating any further observances of celestial conditions. One factor of celestial timing that is hinted at in his work, however, is the observation of the position of the Sun, as each of the Cardinal Kings is stated to give a familiar to the magician that can be worked with for specific six-hour divisions of the day. This is also the case with the chapter that deals with the reanimation of a corpse, as each square in that chapter relates to a specific quarter of the day. As is discussed later in this work, this also reveals an essential connection between the four Cardinal Kings and each of those diurnal quarters.

THE CONCEPT OF THE SYZYG Y AND THE PRINCIPLE OF EMANATION

With Phanes, the archetypal bearer of the light, being reflected in the person of Lucifer in the hierarchies of the grimoires, it is postulated that Lucifer, as the Father of all Devils, is the sole progenitor of the daemonic entities studied in this work and therefore represents the same hermaphroditic principle of illumination as Phanes does. From Lucifer, via the process of emanation,



Astaroth, prince of Hell, from J. A. S. Collin de Plancy, Dictionnaire Infernal, Paris: 1863. Illustration by Louis Breton.

is theorized to come a male and female pairing who are known as Belzebuth and Astaroth in the grimoires, though in the ancient religions they were known by names such as Ba'al and Ashtoreth, Tammuz and Ishtar, Set and Nephthys, Eshmun and Astronoë, Adonis and Aphrodite, and many more. From their coupling came a host of lower reflections that reflect emanatory elements of their forebears, as is seen in "male"¹⁵ spirits such as Baall, Berith, Belferth, and Beliall, and "female" spirits such as Bileth, Oriens, Paymon, Semper, Suchay, and Gremory. These pairings represent a principle herein defined as the syzygy, being the opposing male and female elements united in one being. In the case of the grimoires the ultimate syzygy comes in the form of Lucifer, who, like the symbol of Baphomet, appears as a totem of spiritual unification, but has been divided into distinct female and male emanations following his fall into the divisive and obscure realm of matter. The appearance of this principle within the ranks of the grimoire spirits provides a model in which they are ultimately seen as fragmentations of Lucifer into a plethora of individual and independent personalities who can be worked with separately but should ultimately be seen as a holistic spiritual collective that in many ways reflects the splintered spiritual state of humanity signified by the Tower of Babel.

With this in mind, further attempts are made in this work to define emanatory relationships between spirits who have obvious similarities between their names, functions, and physical forms as well as those spirits who bear obvious similarities to other divine or daemonic figures throughout the religions and mythologies from cultures as varied as Egypt, Persia, Mesopotamia, Rome, and Greece to the more recent folklore of medieval Europe. Despite these reflections, it is not necessarily postulated that the similarities between these spirits and certain gods are definitive proof that those spirits *are* those gods, but rather that they represent emanations or continuations of their identities into evolved (or degraded) forms.

THE NATURE OF THE SPIRITS AND PRACTICAL IMPLICATIONS

Although there is an element of foreboding about many of the spirits studied, this does not necessarily equate them to be representatives of "the forces of evil" in the dualistic paradigm that was pervasive at the time the grimoires were written. Just as many human beings or natural forces have violent or unpleasant characteristics, so too do spirits. The key to working with such entities, if desired, is to be aware of one's motivations and desires, which can involve questioning one's integrity and wisdom by recognizing thoughts, behaviors, and actions one may be incentivized to perform which appear to be at odds with one's behaviors. As such, working with spirits of a subversive nature may lead one to stray further away from one's natural psychological, aesthetic, or emotive sensibilities without even realizing it. While such work can be of benefit as a means of dissolution or testing the nature of one's psychic strata, it is advisable to take whatever advice one deems fit from texts such as the Book of Abramelin, the Ars Notoria, and the Greater Key of Solomon, which all recommend periods of abstinence, cleansing, fasting, and prayer before performing evocatory works so that the work that follows is done with forethought and a state of clarity. To guard oneself further, performing banishing rituals and testing the identities of spirits, as recommended in texts such as Aleister Crowley's *Liber O*, should also be considered.

With the development of knowledge being the foremost aspect of their purpose, the primary magical function in working with daemonic beings is the development of the mind into an intellectual and intuitive tool that may be turned toward matters both mundane and mysterious. Many of the phenomena the spirits produce, such as the sudden appearance of armies or castles as well as the ability to journey to any part of the world in an instant,

are "astral" in nature and thus take place within the individual sensorium. Yet, at the same time, they can often feature as objective entities delivering extraneous knowledge to the individual in ways that seem to transcend corporeal processes. Neither are their powers strictly limited to the internal plane, as they are frequently reflected in the mirror of external reality, coming to manifestation as either synchronicities or alterations in the material world. This can, and does, lead to the physical appearance of spirits, though the precise methods of producing such effects are not covered in this work.

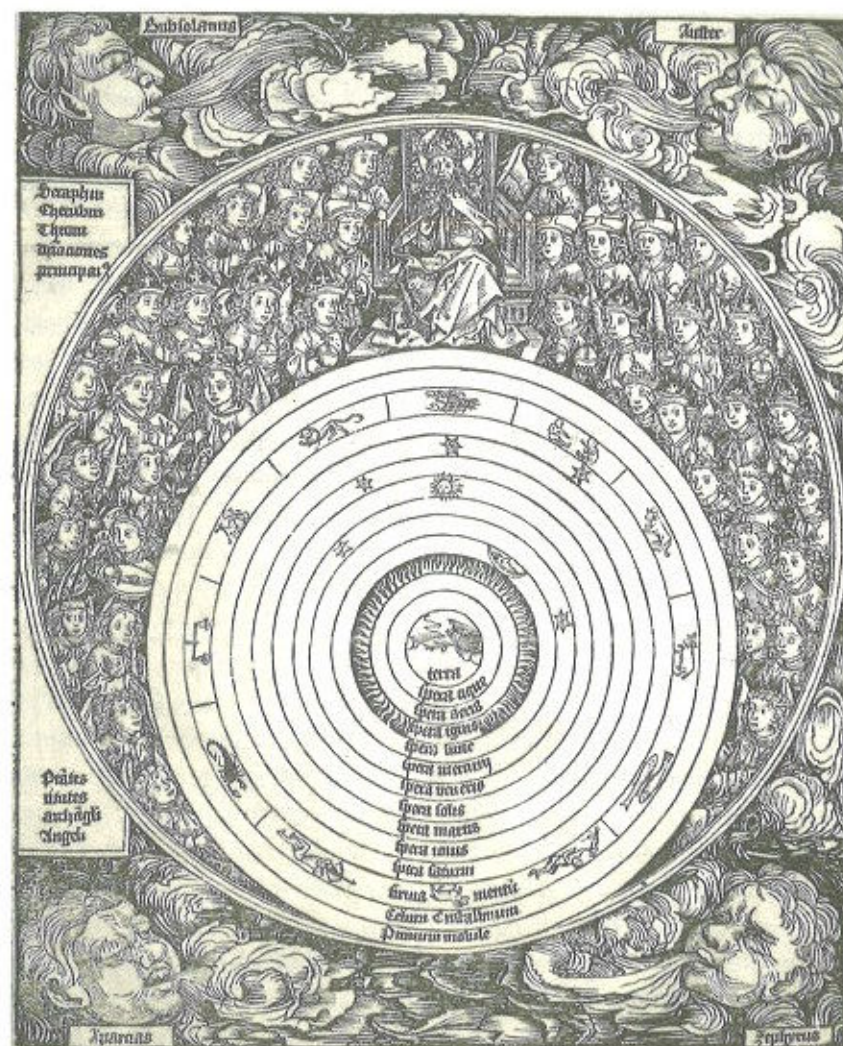
What is recommended, however, is an openness to the celestial sympathies suggested herein. These have been laid out in the analysis of each of the spirits covered and include factors such as the position of the Sun, the Moon, and any other relevant planet in the signs and decans connected to those planets or, in the cases of the fixed stars and Lunar Mansions, the position of the Moon in its transits and aspects. For the most part, these recommendations are theoretical, although a good degree of proof has been achieved in practice by the author with a number of the spirits featured. The decision to take the advice given with regards to their astrological sympathies is again left up to the practitioner, though the underlying theory of this work is that daemons are ultimately of celestial origin and can therefore be worked with to greater effect when such sympathies are factored in to one's preparations.

THE CELESTIAL NATURE OF DAEMONS

MODERNIZING THE ANCIENT VIEW OF THE COSMOS

Although it may not be apparent beyond the often arbitrary attributions of the ranks of particular spirits to certain planets in the Lesser Key of Solomon, the daemons of the late medieval grimoires have an essentially astrological nature. To understand why this is so, it is first necessary to understand the cosmological role of daemons as the mediatory power that Plato described as being "between divine and mortal."¹ The ancient model of the universe was one in which astrology and astronomy were inseparable disciplines, with astrology describing the study of the effects of celestial bodies on earthly events and astronomy describing the physical movements of those bodies. Today, as separate disciplines, they couldn't be more different, with astrology being of no practical use to the astronomer due to it having no place in the world of hard, observable science. For discerning astrologers, this should be neither surprising nor disheartening, for they do not regard their art to be a material science that can be proved and reproduced under laboratory conditions, but rather as a fundamentally spiritual discipline which, like theology and metaphysics, goes far deeper in its analysis of existence than the exoteric disciplines of science.

Like the myths and gods that the constellations represent, the celestial forces that astrologers seek to study have impressed themselves into the



Geocentric universe and the hierarchies of cherubims and seraphims. From the Nuremberg Chronicle, 1493.

human experience of the mind, the soul, and the universe in ways that are not measurable or reproducible by purely materialist theories. Yet neither are they mere props for mystical pop psychology. They are, at their core, preternatural phenomena that pervade our existence in a subtle manner and influence the world and everything in it in a range of unseen and immeasurable ways.

Existing within the context of Aristotelian metaphysics and Plotinian emanationism, the framework of the spiritual model of the universe has its origins in the concept of the Unmoved Mover, which, by the act of contemplation, "overflowed" its intellect or *nous* to create a succession of other "intellects." Each of these intellects, on repeating the pattern of contemplation upon both themselves and the First Mover, went on to create its own "sphere" of the cosmos to dwell in before a subsequent intellect emanated from them and repeated the process. The first of these spheres is the Primum Mobile, which moves all other spheres below it; then come the spheres of the twelve Zodiacal signs, the fixed stars, and the extra-Zodiacal constellations; then come the seven spheres of the planets; then, finally, come the sublunary sphere and the elements of Fire, Air, Water, and Earth, or physical matter, that lie below it. However, with the observable universe as we now understand it having no geocentric basis, no planetary or Zodiacal "spheres," no Primum Mobile, and no fixed boundaries, the relevance of these ancient concepts in the context of modern knowledge only serves a symbolic function. What remains most relevant of such a model of the universe, perhaps, is the notion of a remote Principle in which the cosmos originated in both astronomical and astrological terms. In its original rendering, this Principle is not equitable to the personalized, anthropomorphic entity that divides theists and atheists alike, but is an impersonal, ineffable Being that remains detached from, disinterested in, and possibly even unaware of the by-products of its contemplation of itself. The spiritual and mechanical products of its *nous*, however—that is, the emanated beings that populate a cosmos in which the existence of magic is considered—are a different matter; for they are at the same time immanent in the universe, aware of it, and directly involved in its governance.

The first order of such spiritual beings is the immaterial celestial intelligences who govern the movements of the celestial bodies and, like the First Mover, are generally beyond the perception and understanding of rational human experience. These include the highest gods of the ancient pagan religions, the demiurge of the Gnostic systems, and the thrones, cherubs, and seraphs of the Judeo-Christian religions, all of which sit in exalted positions in the cosmic order but are not beyond it. The second order of such beings is daemons, which are also celestial in nature but have a direct effect

upon worldly matters and events according to the predetermined positions assigned to them upon their own emanation from the first order of beings that preside over them. In a celestial context, in which the higher-order beings are the forces responsible for the existence of the cosmic machinery, these daemons have an operative role that lies in accord with the nature of their being in alignment with the wills of the higher celestial entities they emanated from. Such views are expressed in the works of medieval Neoplatonists such as Anselmi da Montolmo, who stated that all things within the observable material world are governed by the planets, stars, and constellations that the celestial intelligences preside over, while the daemons in their service each have their own specific natures and motions that are in accord with their celestial governors.²

Despite the antique models of the cosmos that were coterminous with the above theological, philosophical, and magical considerations, current cosmogonic theory is not exempt from such applications. In modern terms, the Unmoved Mover can be understood as the force that triggered the colossal expansion of the Big Bang at the beginning of time, thereby imbuing all the resultant matter that was formed from it with its *nous*, which subsequently formed and filled every star with its own unique life and intelligence. From those stars came their satellites or planets, which in the case of planets such as our own support biological life in accordance with the cycles of their own nature. In this model of understanding, the flora, fauna, and mineral substances of such planets possess a consciousness that is inherited from a living and sentient cosmos rather than being mere anomalies in an otherwise inanimate universe. Understood in such a way, our universe and all of the life found within it—whether veiled in the form of a stone or an herb, a beast or a man, a moon, a planet, or a star—have their physical and spiritual roots in a singular source. While this source remains remote and unknowable to the beings that emanated from it, it is still integrally bound to them through a celestial web that teems with energies that interact with each other in inseparable ways both seen and unseen. Though accounted for very differently from the model postulated by Ptolemy, the essence of this pantheistic cosmos, in which everything in the universe is filled with the same divine fire, allows for a view of the world in which celestial intelligences and daemons still have a part to play in the governance of matter.

The sympathies between these celestial energies and their corresponding material energies, which in Hermeticism are mirrored in the four elements and in the animals, vegetables, and minerals that share their essential qualities, are also apparent in the grimoires studied in this work, and it is

from this essentially animist angle that the celestial nature of daemons is approached.

A fitting example of the correspondence between the celestial, infernal, and material or elemental worlds is found in the invocation of Lucifer in the Book of Offices, which states:

O thou Luciferre and all thy whole companie, I nowe coniure you all together and that by the vertue of the bread and wine by water, ayere, fiere, and earth, and by the father the sonne etc and by all thinges that ever God made and created yea I coniure you Lucifer, by the Sun and moon, plannets, starres, and constellaciones fixed in the concave or coope of heaven . . .

FIXED STARS AND THE ZODIAC

As the elemental bodies of the material world mimic the effects of celestial movements, the elements can be manipulated to magical effect by placing them into arrangements that are in deliberate alignment with their celestial counterparts. According to texts such as the *Picatrix*, a prime method for effecting such changes is through the creation of talismans. In the traditions attributed to Hermes Trismegistus,³ a talisman is created by crafting a material basis that reflects the nature of the celestial intelligence or daemon whose influence is being sought by making a fitting image out of the appropriate materials at a time when the correct astrological conditions are in place. The *Picatrix* and the works of Agrippa give appropriate guidelines for the creation of such artifacts in accordance with the positions of the fixed stars, the signs of the Zodiac, the decans, and the Lunar Mansions. Each type of talisman is created in accordance with precise celestial conditions according to the rules of Elective Astrology, which include, in the instance of fixed star Talismans, the Moon forming a conjunction with the Ascendant or Midheaven and the star being worked with⁴ while forming no aspects with malefic planets such as Mars and Saturn and not being combust with the Sun.⁵

When these astrological conditions are all correct, the talisman itself is constructed of the material bases that are in sympathy with the celestial body. On mirroring its nature, the celestial intelligence of that body, which also has its own specific seal⁶ and image,⁷ has a magical effect upon the elemental basis, imbuing it with its spiritual qualities so that it becomes a living telematic embodiment of that intelligence, to which Ficino attests when he states that the celestial energy that is transferred into talismans comes from the "living and perceiving" rays of the stars that "shine forth

through the eyes of a living body."⁸ He continues by informing us that these energies fluctuate according to the movements of the celestial bodies they originate from by "penetrat[ing] in a moment the mass of the earth," going straight to its center before permeating metals and precious stones when they are engraved with their images. These images then take on the qualities of the rays and bring with them marvelous gifts from the imaginations and minds of the celestial spirits that emanate them. In particular, the rays produce an intense force from their "strong mental disposition and . . . very rapid motion of their bodies," acting "to the greatest extent on the spirit, which is most similar to the celestial rays."

The intelligences and daemons from which the celestial rays of the Zodiac signs and fixed stars emanate are those connected to the Eighth Sphere in the Ptolemaic Cosmos. These are the intelligences produced by the third emanated intellect of God and therefore represent a higher level of influence than those associated with the decans and planets, whose influence is less distant and more immanent. This sphere ultimately includes all of the stars and constellations in the sky, but as only forty-eight of the eighty-eight constellations in the sky were designated any particular importance by Ptolemy, it is only these which are acknowledged as having known magical qualities. Of the 4,500 or so stars visible to the naked eye, less than three hundred have been given some kind of extant mythological name by our forebears, and of these only fifteen were given the status of Behenian stars, denoting them to be of especial magical significance. Three of these stars, Aldebaran, Regulus, and Antares—plus a fourth unaccounted for in the Behenian stars, Fomalhaut—were marked as being even more important, as is seen in their designation as Royal Stars or "Watchers" due to their approximate divide into the four quarters of the Sun's ecliptical passage. For such reasons, the greater significance of this Ptolemaic Sphere lies in acknowledging the constellations to be the origins of magical influence, especially the twelve that make up the Zodiac signs, though the Behenian stars are not without great power. They may be used, for instance, as surrogates for planets of a similar nature in an elective chart when the required planet is not aspected with the Moon,⁹ and their influences as bringers of sudden changes when aspected with the appropriate planets are also something that can be harnessed to great effect.¹⁰

As the talismanic formula cited by Ficino reveals, magical power has a stellar origin, which can be manipulated by understanding the relationship between celestial entities and their manifestations in the material world. In Gnostic cosmology, these celestial entities were explained as emanations from the demiurge into authorities or archons who rule the cosmos through

a vast network of spirits and servitors. These archons are the same entities that St. Paul calls “thrones or powers or rulers or authorities”¹¹ that exist “in heaven and on earth, visible and invisible” and whose function is to sway and control worldly affairs. With his description of them as “spiritual forces of evil in the heavenly realms,”¹² Paul’s view of the archons bears a resemblance to the Gnostic idea that the celestial daemons work in opposition to spirit and therefore act as the source of all evil. It is these forces, not flesh and blood, Paul suggests, that Christians struggle against, as they represent “the cosmic powers over this present darkness.”

In Gnostic texts such as *The Apocryphon of John* and *The Holy Book of the Great Invisible Spirit*, these Authorities or Exousiai are divided into groups of seven or twelve names, with the seven being equitable to the planets of the Solar system, while the twelve, given in Figure 1, govern the movements of the stars and constellations and are equitable to the celestial intelligences of the Eighth Ptolemaic Sphere.

Authority	Title
Atoth	The Reaper
Harmas	The Eye of Envy
Kalila-Oumbri	
Yabel	
Adonaïou	Saboath
Cain	The Sun
Abel	
Abrisene	
Yobel	
Armoupieel	Over Hades
Melceir-Adonein	
Belias	

Figure 1. *The Twelve Authorities of the Apocryphon of John.*

While their names don’t suggest consistent connections to the planetary rulers of the Zodiac as we know them, attempts have been made to fit these Exousiai to the signs of the Zodiac they have power over, of which those of Andrew Welburn¹³ appear the most satisfactory. His placements begin with the attribution of Harmas to Virgo due to the name’s similarity to “Hermes,” Virgo’s ruler, thereby making Atoth before it Leo and Kalila-Oumbri after it Libra, and so on.

Authority	Sign
Atoth	Leo
Harmas	Virgo
Kalila-Oumbri	Libra
Yabel	Scorpio
Adonaïou	Sagittarius
Cain	Capricorn
Abel	Aquarius
Abrisene	Pisces
Yobel	Aries
Armoupieel	Taurus
Melceir-Adonein	Gemini
Belias	Cancer

Figure 2. *Welburn’s attribution of the Zodiacal Signs to the Twelve Authorities.*

These attributions present some interesting possibilities, as they start with Leo, possibly due to it being a sign that begins with a Saturnian decan in the Chaldean system, in which the order of planetary progression begins with the slowest of the planets and ends with the Moon, which moves the quickest. Kalila-Oumbri, may be considered a polylinguistic conjunction pertinent to the lengthening nights of the autumnal equinox in Libra, with *Kalila* coming from the Hebrew הלילה (*ha-lilah*), “the night,” and the Latin word *Umbri*, meaning “darkens.” In this arrangement it can also be seen that the two signs ruled by Mars find themselves aligned with the phonetically similar words *Yabel* and *Yobel*, which originate from the Hebrew words יבל (*ybl*), “to bring forth,” and יובל (*yobl*), “A Ram’s Horn,” the second of which neatly aligns with the symbolism of the sign of Aries. Capricorn, known esoterically as the “Gate of Gods” due to its being the portal through which human souls were believed to pass when departing this world, is given to Cain, the first death-bringer, whom the Cainite sect saw as a manifestation of the higher divinity that lay beyond the demiurge. While Cain’s title “The Sun” might usually be more associable with Cancer, where it reaches its zenith, or Leo, which it rules, it is in the sign of Capricorn that the Sun finds its rebirth after the time of greatest darkness, the winter solstice, has passed. In this context, the Sun’s birth also relates to Cain being the first-born human, while his brother Abel—the first human to suffer death—is positioned in the adjacent Saturnian sign of Aquarius. Aligned with the traditionally chthonic twelfth segment of the Zodiac, we see the familiar

demonic name Belias attributed to the Watery, Lunar sign of Cancer. This sign, known esoterically as the "Gate of Men" due to it being the portal through which spirits and souls pass into the world from the outer realms, is also the sign in which the Sun begins its descent into the darkness of winter and is therefore associated with works of necromancy, which is accounted for here in its designation to Hades.

While these designations fit together rather well, the true knowledge of which archon governs which sign cannot be confirmed in any definite way, and it may be the case that no exact designations to the signs were ever attributed to them. Despite such uncertainties, what does remain clear is the fact that Gnostic cosmology rests firmly upon astrological principles with the planetary and Zodiacal spheres being perceived as cosmic realms governed by hierarchies of divine or daemonic entities.

With the nature of each planet's daemons becoming discernible by examining the essential nature of the planets, the specific nature of the Zodiacal daemons is also apparent in the powers attributed to each of the twelve astrological Houses, which Manilius and Firmicus classified as follows.

House	Manilius	Explanations of Firmicus
1	The Horoscope. The Star	Life and vital spirit
2	Gate of Hades. Typhon's Throne	Hopes and possessions. Called Gate of Hell as no aspect to the Ascendant.
3	Goddess (Luna)	Brothers, friends, travelers. Forms a sextile to the Ascendant.
4	Lower Midheaven Daemonium	Family property, substance, possessions, household goods, hidden and recovered wealth. Forms a square to the Ascendant.
5	Good Fortune. Daemonia	Number of children and their sex. House of Venus. Trine Ascendant.
6	Bad Fortune. Gate of Toil	Infirmities and sickness. House of Mars. No aspect to the Ascendant.
7	Occident. Pluto's Portal	Nature and number of marriages. Opposite Ascendant.
8	Beginning of Death. Typhon's Throne	Death. Only favorable to the Moon. No aspect to the Ascendant.
9	God (Sol).	Social class, religion, foreign travel. Trine Ascendant.

10	Midheaven. Fortune	Life and vital spirit. All our actions, country, home, dealings with others, professional careers and whatever our choice of career brings us. From this house we easily see the infirmities of the mind. Square Ascendant.
11	Good Daemon. Omen of Good Fortune	House of Jupiter
12	Evil Daemon. Gate of Til	Nature of enemies, character of slaves, defects and illnesses, House of Saturn. No aspect to Ascendant.

Figure 3. House Names given by Manilius with further elaborations by Firmicus.

From Firmicus's explanations, it is notable that the least fortunate Houses are those that form no aspect to the Ascendant, while the most fortunate are those that form Trine or Square aspects to it. Also notable is the appearance of the two benefics, Venus and Jupiter, in the Houses attributed to the Good Daemons, while the two malefics, Mars and Saturn, appear in those named "Bad Fortune" and "Evil Daemon."

Aside from reflecting the nature of the twelve Houses, the Zodiacal signs may also be used to create talismanic images that have an effect on the worldly things that they have dominion over. This practice is reflected upon in Ptolemy's *Centiloquium*,¹⁴ where it is stated that ancient wise men used to manufacture talismans when the planets were entering similar faces of the heavens, due to them being "subordinate to the celestials." Ficino recalls¹⁵ that the Arabic astrologer Haly Abenragel elucidated upon this in his commentary on the *Centiloquium*, stating that a telematic image of a serpent "can be formed when the Moon enters the celestial Serpent or aspects it favorably," and that "the image of a scorpion can be formed when the Moon enters the sign Scorpio and this sign is occupying one of the four cardines." This, Ficino says, was performed by creating

A figure in frankincense from a signet of a scorpion made under these conditions from the stone bezoar; it was given in a drink to a person whom a real scorpion had stung, and right away he was cured.

Drawing directly upon Ficino's *Three Books*, Agrippa confirms¹⁶ that such medicinal talismans can be made under the images of the signs of the Zodiac, before providing us with more examples, as seen in Appendix III on p. 301.¹⁷

THE DECANS

In Hermetic thought, the celestial plane below that of the Zodiac and above that of the planets is that of the thirty-six decans. The concept of the decans originated in Egypt's Middle Kingdom (2000–1700 BCE) as a means of marking the twelve nocturnal "hours" by observing the shift of each asterism's heliacal rising as the year went by. Over the 360 regular days of the year—the "irregular" ones being the five epagomenal days at year's end—each of these thirty-six stars or asterisms was associated with the start of the particular ten-day week in which it rose over the Eastern horizon. Each of these asterisms was attributed specific images and names, thereby giving them divine as well as practical significance. Recent research into star charts discovered inside Egyptian coffin lids clarifies their religious function by confirming that they acted as more than mere "star clocks" that measured the passage of time at night, with their more specific role being to act as a map for the souls of the dead to navigate their way into the heavens "as they rose to join the decans."¹⁸

Despite amendments being made as time and the precession of the Earth moved on, the flaws of using the decans as a "star clock" eventually became all too clear and led to this system falling into disuse. Due to this gradual phasing-out, the names and images of the decans, as well as their specific astronomical identities, became lost, with Sopdet, which is Sirius, remaining the only star that could be identified with any real certainty due to it being the one with which the Egyptian New Year began. Despite this loss, what remained of the old knowledge came to influence Hellenistic astrology in Egypt's Ptolemaic period, with the thirty-six stars and asterisms now being replaced by the equally divided *dekanoi*, due to their subdivision into ten-degree portions of the Zodiac, while the divine entities associated with them were now known as faces, thrones, guards, sentinels, and daimons.

The nature of the divine beings the Greeks associated with the decans is elaborated in Stobaeus's extracts attributed to Hermes Trismegistus.¹⁹

The many call them daimones; but they are not some special class of daimones, for they have not some other kind of bodies made of some special kind of matter, nor are they moved by means of soul, as we are moved, but they are simple operations of these Six-and-thirty Gods. Nay, further, still, have in thy mind, O Tat, their operations, that they cast in the earth the seed of those whom men call Tanēs, some playing the part of saviours, others being most destructive.

Elsewhere in this passage, the decans are likened to a revolving disk propping up the wheel of the Zodiac, acting as the boundary between the seven planetary spheres and that of the Zodiac. Like the Watchers of the Book of Enoch, these daemons are "stationed round and watching over both the Seven themselves and o'er the Circle of the All—or rather over all things in the World." Their powers, according to Firmicus, are determining "all good and bad fortune" including diseases and their cures, which a good astrologer, such as the pharaoh Nechepso, could attribute to specific decans.²⁰ Additionally, each decan can also be split into thirds governed by spirits called *munifices* or *liturgi*, making a total of nine munifices for each Zodiac sign, each of which can be divided "into an infinite number of powers of divinities" capable of causing "sudden accidents, pains, sicknesses, chills, fevers, and everything that happens unexpectedly."²¹ According to Iamblicus, these daimonic entities' abilities to influence events can be invoked from a range of celestial and earthly sources that include the decans, the "dispensators of influxes," the signs of the Zodiac, the stars, the Sun, the Moon, the Greater and Lesser Bear, the elements, and, finally, the world itself.²²

The roles the thirty-six decans fulfill, then, are those of the media through which cosmic forces can be regulated and processed into the spheres of planetary, terrestrial, and chthonic influence. This concept seems to dispute the notion of the planets "ruling" the twelve signs of the Zodiac as, rather than ruling them, they act more like administrators who moderate and process the vast celestial power filtered down to them by the "guards" and "overseers" of the decans. In magical works, these overseers act as the intermediaries between man and the celestial powers, functioning as the channel through which the spiritual force known as *Pneumata* to the Greeks, *Ruhaniyaat* to the Arabs, and *Ruhanniyut* to the Jews flowed into the material realm by the use of rituals and talismans that had a sympathetic nature to the celestial bodies they drew upon. In this respect, the intermediary role the "watchers" take is identical to Plato's understanding of daemons. It is from this viewpoint that Renaissance Neoplatonists such as Giorgio Anselmi da Parma and Marsilio Ficino based their understandings of daemons as intermediaries between God and man who existed in both the celestial and elemental spheres yet were primarily of a planetary nature and performed the function of transmitting celestial influences to men's souls.²³

A similar understanding of the daemons' regulatory relationship between celestial forces and the human world is displayed in the Testament of Solomon, in which several of the daemons have their origins in constellations, the thirty-six decans, or the phases of the Moon. This is

verified through the words of Ornias, the first demon Solomon summons, who states that they "survey all the powers," whereby they have contact with the celestial sphere yet are able to participate with matter if they so choose. This participation was symbolized in the Book of Enoch by the Watchers' desires to lie with the daughters of men, with the offspring of those unions—the Nefilim—representing a hybridization of celestial and material beings.

Another form of hybridization is found in the representation of various daemons in the *Pseudomonarchia Daemonum*, in which thirty-six of the spirits described take forms that combine human, animal, and angelic species in varying degrees: a typical example of such a combination is found in the spirit Volac, who has the appearance of a boy with angel wings and rides a dragon with two heads. Others, like Asmoday and Baël, are daemons with three animal and/or human heads, while Aym, with the heads of a snake, a man, and a cat, straddles a giant viper that spits fire and destroys military camps and cities. Perhaps coincidentally, though perhaps not, these thirty-six spirits match the hybrid aspects of the demons of the decans in the Testament of Solomon, who are all stated to have heads like dogs, humans, bulls, and dragons. According to Greenbaum,²⁴ the animal heads that "decanate" divinities display are symbolic of the gods with whom they are associated.

In the Testament of Solomon, Ornias verifies the physical states daemons are able to take when he reveals his ability to take the shape of a comely female who takes hold of men in their sleep and "plays with them," which denotes the ability to interact with matter and flesh, before heading back to the heavenly regions.²⁵ In the celestial regions, he later reveals, demons fly among the stars where they can hear the voices of heavenly beings. From this, it is clear that after appearing in material form, daemons can revert to a noncorporeal state and return to their celestial homes.

As well as revealing his Aquarian origin, Ornias also confesses himself to be the offspring of the archangel Uriel, "the power of God." This revelation prompts Solomon to command the subsequent demons to tell him which angel "frustrates" or commands them, in order that they may be properly bound. By the revelation of Uriel as Ornias's parent, the celestial origins of daemons are further clarified; Ornias is ultimately an emanation of Uriel, one of the Seven Archangels of Enoch, rather than a slave to him.

Following the account of Ornias, the evidence of the celestial and emanatory nature of the demons continues with Onoskelis, who is in sympathy with the "star of the Full Moon," then Asmodeus, who is in accord with the constellation of the Great Bear. Following him comes Tephros,

who, like Onoskelis, has a specifically Lunar nature, with his "star" lying in the tip of the horn of the Moon when in the south.²⁶

Following the appearance of Tephros, Solomon next conjures a cluster of seven female spirits who confess themselves to be of the thirty-three elements of the ruler of darkness.²⁷ The names these seven give themselves somewhat reflect the female elements of the androgynous offspring of Death described in *On the Origin of the World*.

Seven Spirits (ToS)	Daughters of Death
Deception	Wrath
Strife	Pain
Fate	Lust
Distress	Sighing
Power	Curse
Error	Bitterness
The Worst of Hecate	Quarrelsomeness

Figure 4.

Further into the list, following the appearance of Zodiacal (Ornias), sidereal (Asmodeus), Lunar (Onoskelis and Taphriel), and asterism-based (The Seven Sisters) emanations,²⁸ the appearance of the daemons of the thirty-six decans completes the various types of celestial beings represented in this text. The only apparent omission in this list of categories is that of the Solar manifestation, which, as this work's analysis for Belzebuth reveals, is represented by Beelzeboul, the central "exarch" of the daemons whose power enables all of them to take shape in matter.

When the celestial entities enter the world of human sensation in spirit form, the bodies they appear in represent a plethora of human, animal, and chimerical forms that signify their essential natures in astrological, chthonic, and mythical imagery. The manifestations most evident are those of birds, warriors, kings, ungulates, Equidae, Canidae, Felidae, serpents, dragons, bears, angels, monsters, and various other mythological creatures, while other notable features include having multiple heads or faces, being winged, riding mounts, wearing crowns, and bearing swords, lances, serpents, and birds such as goshawks.

The nature of the forms daemons take when they involve themselves with matter was noted by the fourteenth-century astrologer John Katrones, who defined them as *Eidola*,²⁹ which were astrological entities who were bodiless yet still had a certain solidity. Basil of Caesarea elaborates on the

nature of their bodily forms by stating that they're material enough to feed and feel passion, are unable to pass through solid objects, and can feel it when they are hurt or burned. Giorgio Anselmi, however, reports conflicting views of their corporeality and substantiality, stating that some have ethereal bodies and others Airy, or that they were not embodied at all but were completely formless but could assume mist-like bodies by manipulating the four elements. Nikephorus Gregoras³⁰ follows this distinction when discussing the idea that some daemons have an irrational soul and a sort of materiality, maintaining that it is these spirits that are "subject to *goeteia*," by which is simply meant "sorcery," "witchcraft" or "magic," though the classical distinction cited by Psellus³¹ is that *goeteia* concerns material and earthly demons, while *mageia* deals with the "knowledge and employment of the whole range of natural sympathies and antipathies that run through the cosmos."³²

The ultimate position of the present work is that while there are certainly distinctions between different types of daemons, they are all intermediaries between the celestial, sublunar, terrestrial, and infernal realms, and therefore all methods of magic, whether described as "high" or "low," ultimately rely on their agency in order to succeed. Therefore, as there is no true duality in the types of magic that can be employed to address daemonic beings, whatever "sphere" they originate from, such distinctions are no more than ideological statements that confirm the cultural biases of the writers.

A full list of the powers of the thirty-six decans portrayed in the *Picatrix* and the works of Agrippa to which the powers and forms of the spirits examined in this work are compared can be found in Appendix IV on p. 302.

THE PLANETS

Beneath the celestial intelligences and daemons of the constellations and the thirty-six decans lie the spheres of the seven planetary archons. Their representation in myth, magic, and religion has been great, from the Seven Spirits of God in the Book of Revelation, the Chief Princes of the Book of Daniel, and the Virtues of St. Paul to the Seven Rays of Greek Gnosticism and the planetary gods of Hermeticism, they represent the manifestation of the divine force in an immanent form.

In the *Apocryphon of John*, the origin of the planetary Authorities of the Solar system came from Ialdabaoth's decision to create Seven Powers, of which the foremost was Sabaoth, the Lord of the Heavenly Host. From each of these seven, Ialdabaoth went on to generate six more angels, each

of which then went on to create further offspring until a total of 365 angels was reached. When this process of emanation ended, the Solar cycle was established and the original seven Exousiai from which it came were given dominion over it. In the *Diagrams of the Ophites* described by Origen and Celsus, the Seven Authorities are defined in conjunction with the archons or archangels they have power over, providing us with points of comparison to the seven archangels of the Book of Enoch as well as the later attributions of the Hygromanteia and Heptameron.

In accord with the principles of emanation seen in the Apocryphon of John, where the seven planetary archons emanate into 365 angels of the Solar cycle, the Hygromanteia sees each of the seven days these archons represent split into twenty-four planetary hours (see figure 5 on page 16). Each of these powers has an angel, a daemon, and a magical purpose related to it that are in natural accord with the ruling planets of the day and hour. Of the 168 pairs of angels and daemons listed, the first pairing of each day assumes the position of rulers. Some of the names of the daemons present in the Hygromanteia are already familiar from the Testament of Solomon, with the names Ornai,³³ Skolion,³⁴ Tephra,³⁵ Aziboul,³⁶ and Ephippas appearing alongside some of the daemons from later lists such as Sitros,³⁷ Zephar,³⁸ Mamonas,³⁹ Skar,⁴⁰ and Androphai.⁴¹ Spanning the gap between these lists are Asmoday, whose appearance is pervasive throughout the entire tradition, and Loutzipher, who holds particular importance as the spirits' supreme ruler.

From this, it is apparent that the Hygromanteia acts as a bridge between the early and late Solomonic texts. Although its precise date of origin is unclear, with some claiming it dates as far back as the sixth century, it is more likely to be from the fourteenth to the fifteenth century. A definite fifteenth-century text, the Heptameron, continues with this theme of planetary attributions related to days of the week by providing a catalog of angelic names, perfumes, and magical powers that can be activated under each day's influence.

The planetary daemons of each day also have a clear parallel with those of Liber Juratus, with Loutzipher/Lucifer and Goulion/Guland mirroring each other (see figure 6 on page 17). The Angels of the Air from the Heptameron and the Spirits of the Four Quarters in the Hygromanteia⁴² reveal a basis for the attributions of the directions of the Spirits of the Air in the Theurgia-Goetia and the Cardinal Kings' rulership of the Four Winds in texts such as the *Book of the Offices of Spirits*. Also notable are the similarities between the names and planetary and directional attributions of the Angels of the Air to the Kings of the jinn in Arabian magic described in the talismans or *taweez* of

Day	The Diagrams of the Ophites			Enoch	Hygromanteia		Heptameron	
	Authority	Archon	Creature		Ruling Angel and Demon	First Angel and King of the Air		
Sunday	Ialdabaoth	Michael	Lion	Michael	Michael	Michael	Varkan	
Monday	Yao	Suriel	Bull	Gabriel	Gabriel	Gabriel	Arkan	
Tuesday	Sabaoth	Raphael	Dragon	Raphael	Samouel	Samael	Samax	
Wednesday	Adonaios	Gabriel	Eagle	Uriel	Ouriel	Raphael	Mediat	
Thursday	Elaios	Thauthabaoth	Bear	Selaphiel	Raphael	Sachiel	Suth	
Friday	Astaphanos	Erataoth	Dog	Raguel	Agathouel	Anael	Sarabotes	
Saturday	Horaio	Onoel/Tharthaaoth	Ass	Barachiel	Sabapiel	Cassiel	Maymon	

Figure 5.

Day	Liber Juratus	Hygromanteia	Heptameron	
			Angels of the Air	Winds
Sunday	Surgat	Asmoday	Varkan	North
Monday	Lucifer	Mamonas	Arkan	West
Tuesday	Frimost	Kakiston	Samax	East
Wednesday	Astaroth	Loutzipher	Mediat	South-West
Thursday	Silcharde	Meltiphron	Suth	South
Friday	Bechard	Goulion	Sarabotes	West
Saturday	Guland	Klendator	Maymon	South-West

Figure 6.

Day	Jinn King	Translation
Sunday	Al-Mudhib	The Golden One
Monday	Murrah al-Abyad	Bitterness, The White One
Tuesday	Al-Ahmar	The Red One
Wednesday	Barqan	Two Thunders
Thursday	Shamhuresh/Al Tayyar	[unknown]/The Flyer
Friday	Zawba'a	Whirlwind
Saturday	Maimun	Prosperous, Fortunate

Figure 7. The Jinn Kings of the Shams al-Ma'arif.

Al-Buni's *Shams al-Ma'arif*, whose references to Plato and Aristotle alongside Hermetic and Chaldean lore reveal its roots to be in Western antiquity.

Mirroring the example of the Shams al-Ma'arif and Heptameron,⁴³ but with an origin that goes back at least as far as the Gnostic planetary talismans denoting the seven Greek vowels or seven archangels,⁴⁴ are the talismans with images and suffumigations specific to the planetary divinities, daemons, and intelligences found in the Greater Key of Solomon,⁴⁵ Agrippa's *Second Book of Occult Philosophy*,⁴⁶ and the Picatrix.⁴⁷ Due to the sheer volume of information available in these texts, it is more conducive to summarize the general effects of each planet in its appropriate days and hours in accordance with the overview from the Key of Solomon⁴⁸ as found in Appendix V on p. 308.

As discussed in the overview of Ficino's advice regarding the materials, it is proper to construct talismans from hard, conductive substances such as metals in order for them to retain celestial rays. With planetary talismans, specific types of metals are suggested to best capture the particular energies of each planet, with Saturn being associated with lead, Jupiter with tin, Mars with iron, the Sun with gold, Venus with copper, Mercury with quicksilver, and the Moon with silver. Ficino informs us that not only metals attract the appropriate planetary energies, but that stones and herbs do too, and the appropriate suffumigations for each planet are also attested in the Arabic traditions found in the *Heptameron* and the *Picatrix*.

THE LUNAR MANSIONS

Beneath the celestial realms of the constellations, decans, and planets appear the Lunar Mansions, which, with their twenty-eight evenly split manzils of $12^{\circ}51'$, form a sublunar microcosm of the 360 degrees of the Zodiac. Their division into four divisions of seven mansions with each quarter beginning at 0° of one of the Cardinal signs reveals a specific importance of the planetary number seven multiplied by the quaternity of the elements. While linear suggestions of why this may be the case prove difficult, the addition of their constellatory origins—such as some of them⁴⁹ bearing the names of the fixed stars, while others⁵⁰ carry names that directly refer to the constellations they are associated with—to these numerical factors suggests that the Lunar Mansions represent the unification of constellatory, planetary, and elemental forces in the sublunary sphere.

The influences of the Mansions reveal a degree of duality in their powers, with their virtues describing various activities it is recommended to either undertake or avoid during each particular Mansion's reign, while the creation of specific talismans under each Mansion's influence appears to reveal the specific magical powers that can be attributed to the intelligence or daemon that rules each particular manzil.⁵¹ Like other celestial emanations, these intelligences have specific names, forms, and functions and are attracted to the talisman by casting a particular image into the appropriate material while utilizing a specific fumigation when the celestial conditions—in this case the Moon's transit of a particular Mansion—are correct.

From the list of fixed stars that concur with the sidereal starting points of the mansions (see Appendix VI on p. 309), it can be seen that they are essentially stellar in nature. While the equally divided tropical division of

the Mansions represents the popular way to employ their magical effects, their sidereal placements can also be used if one wishes to work with them when the Moon makes contact with their "opening" stars. Considering the method used to create fixed star talismans, which involves drawing down the daemonic influence of the star in question through its contact with the Ascendant or Midheaven and the Moon, using a similar formula with the sidereal placements of the Mansions' leading stars may prove to be auspicious in the creation of the Mansions' talismans or evoking the particular daemons associated with those stars.

The common strand between the constellatory, planetary, and sublunary spheres in relation to the influence they have on the Elemental plane of existence is their production of celestial influence through spiritual or daemonic sources. As discussed above, the concept of spheres remains solely an area of magical metaphysics, albeit one that is beleaguered with bygone notions of moral and spiritual absolutism that state that celestial forces become subject to corruption and degeneration when they "descend" into matter. While the concept of Emanationism remains a valid theological explanation for the existence of the plethora of spiritual and material entities that inhabit the cosmos, the assertion of a Thomist "moral divide" between the divine, celestial realm and the world of elemental formation beneath the sublunary sphere remains one oppositional to a universe we now know to be more unified than divided in nature. It is better, in this respect, to retain the concept of spheres either in a purely symbolic manner or as a way of categorizing celestial bodies in terms of their relative temporal distances from the Earth. In the latter model, the constellatory "spheres" can be seen as the distant celestial backdrop against which the influences of decanate, planetary, sublunar, and elemental forces, each of which represents a level of increasing proximity to us, are set. Their "distance" in this model is no longer that between a perfect God and the fallen world of men and devils, but rather a practical reality in which the bodies of our Solar system are relatively insignificant in cosmic terms but are close in proximity, while the stars that make up the cosmos are distant but so vast in size and great in number that the combined influence of their spiritual "rays" is ultimately greater.

When spiritual existence is viewed as an essentially neutral construct with no particular moral or religious assumption associated with it, we find our view of daemons returning to their Platonic definition, whereby they were not viewed as inherently evil or corrupt as they are in Zoroastrian, Judeo-Christian, and Gnostic thought, but as purely intercessory forces

whose natures reflect the broad spectrum of reality. It is in such a view that daemons can be considered a mirror held up against the remote, disinterested, and ultimately amoral Cosmic God and are therefore beyond man-made distinctions of "good" and "evil." In this essentially Pantheistic model of the cosmos, such dualism—as well as the notion that matter is naught but a corrupted reflection of a higher reality—can be discarded.

Despite this rejection of the existential divide between spirit and matter, the world we inhabit still acts as a material medium in which the formless, spiritual influences that emanate from celestial bodies may find physical manifestation. This is little to do with their pervading an "elemental sphere," however, and more akin to a form of conductivity, in which fitting materials act as appropriate vessels for particular forms of energy. A comparable analogy for this is found in the heat formed by the Sun's rays when they strike the Earth despite their having no heat in the vacuum of space where there is nothing to receive them.

Whatever models we use to attempt to explain the interaction between the forces of spirit and those of matter, it is clear that neither the old explanations of the physical cosmos nor the new are entirely sufficient. Our world is imbued with spiritual energies that are fundamentally connected to matter rather than entirely separated from it, and it is in the concept of daemons and the magical effects that they have on matter that we see this connecting principle exemplified.

For these reasons, active study of and work with daemoniac entities provides those who seek such things with vital insights. Invisible, nonmaterial, and nonnatural phenomena—including those that lie beyond the veil of death—are perennial considerations that magician, mystic, and philosopher alike must ruminate over in order to begin to unlock the mysteries that are endemic to our existence. Whether there is ultimately a separate, nonphysical divine realm from which daemons and divinities originate can only ever be a matter of conjecture, but the nature of astral magic and religion typified by the Egyptian, Mesopotamian, and Greek cultures from which it originated—in which the celestial bodies and constellations were intrinsically connected to the abodes of the gods—suggests that the physical universe in which we dwell holds the answers to such mysteries.

THE ASTROLOGY OF THE LESSER KEY OF SOLOMON

Of the celestial bodies, the seven planets are given particular importance in the Lesser Key of Solomon. In it, specific metals are attributed to each of the planets, which are then related to the infernal hierarchy by attributing the planets to the various titles of the nobility of medieval Europe. Differing slightly from the classic correspondences of Hermeticism, the Lesser Key ascribes Saturn to lead, Jupiter to tin, Sol to gold, Venus to copper, Mercury to quicksilver, and Luna to silver, with Mars being removed from the list.⁵² The connection between these planets and metals to the ranks of Knight for Saturn, Prince for Jupiter, Earl for Venus and Luna combined, King for Sol, Duke for Venus, President for Mercury, and Marquis for Luna is unusual, as, with the exception of the Solar powers often evident in the Kings and the Saturnian traits of the sole Knight, Furcas,⁵³ there are few consistent correspondences between those ranks and the particular sensibilities of each planet. Despite this, it remains apparent that the attribution of the ranks of the feudal system to planets and metals serves the purpose of revealing the essential esoteric links between infernal spirits, planetary energies, and the physical substances of the Earth.

The attribution of specific ranks to certain times of day also seems rather unusual in the Lesser Key, with the chief Kings cited as being bound between 9 a.m. and noon, then from 3 p.m. till sunset, Marquises from 3 p.m. till 9 p.m., then from 9 p.m. till dawn, Dukes from sunrise till noon, Prelates or Princes in any hour of the day, Knights from dawn till sunrise or from 4 p.m. till sunset, Presidents at any time except during the twilight of evening "unless the King whom they are under be invoked too," and Counts or Earls at any hour of the day. These attributions reveal that there is a certain relevance to the daily position of the Sun that should be considered when invoking spirits, though there is little reason evident in the pattern demonstrated, especially when instructions such as those relating to Marquises state that they may be invoked from 3 p.m. till 9 p.m. then also from 9 p.m. till dawn instead of just from 3 p.m. till dawn are considered. Such anomalies may be suggestive of either an untold factor being behind the range of hours being divided in such ways or that the hours presented in the text are rather arbitrary and vaguely hint toward the importance of the power the Sun has over the spirits. In this work, such elements have been simplified by assigning each six-hour quarter of the day with the cardinal direction that corresponds with the celestial position of the Sun at the time in question, which is in natural alignment with that of its Cardinal King.

The final celestial consideration found in the Lesser Key relates to which of the Lunar Days should be observed when invoking the spirits. These are cited as the second, fourth, sixth, eighth, tenth, twelfth, and fourteenth days of the cycle when the Moon is in its waxing phase, assumedly due to the malefic nature of the waning Moon enhancing the baneful nature of the spirits. The inclusion of these Lunar Days reveals a similarity to the *tithis* of Vedic astrology,⁵⁴ each of which was set over the thirty 12° intervals that mark the Moon's synodal passage around the Earth,⁵⁵ with each of its two fifteen-day cycles repeating itself in the Moon's waning period once its midpoint had been reached at the Full Moon. Such patterns were also evident in the astrological systems of the Greeks,⁵⁶ while the Picatrix states that the days where the Moon forms a Sextile, Square, Trine, or Opposition to the Sun were auspicious due to the Moon receiving the energies of the Sun at such times. Despite these apparent similarities, none of these systems particularly fit with the pattern described in the Lemegeton, with the *tithis* being no more malevolent or destructive on odd-numbered days, while the aspects the Moon becomes strengthened by due to its contact with the Sun mentioned in the Picatrix roughly occur on the fifth, eighth, tenth, and fifteenth days of the cycle.

Another possible influence over the Lunar recommendation are the days chosen to recite the various orations of the Ars Notoria, though with these being the fourth, eighth, twelfth, sixteenth, twenty-fourth, twenty-eighth, and thirtieth days of the month, they too fail to correlate in the same manner. With no reason apparent for this seemingly random recognition, then, it appears to be the case that such a recommendation acts as a general communication that the cycles and transits of the Moon should be regarded as important when working with spirits. The position of this work is that it is preferable to regard the Moon's transits through the Zodiacal signs and Lunar Mansions, with the former of these coming with a series of recommendations in the Greater Key of Solomon, which holds many solutions to the mysteries contained in the Lesser Key.⁵⁷

While attempts were made to demonstrate decanate attribution to the daemons of the Lemegeton in the works of the Golden Dawn, their basis is largely restricted to the placement of the seventy-two Shemhamphorash Angels over the daemons in the manner that is solely attributed to the inventiveness of Thomas Rudd rather than any solid, traditional basis. While assigning two Shemhamphorash Angels to each of the decans does not present a problem in itself, any application to the seventy-two spirits of the Lesser Key of Solomon in strict accordance with those angels proves

difficult, not least due to the various ways that the number and sequential positions of those spirits change from text to text. Despite this, it is still possible that the Lemegeton's final count of seventy-two spirits reflects a decanate mystery, though it is more likely to have been chosen to reflect the Arabic and Talmudic traditions surrounding the legends of Solomon, which in turn have a possible basis in the seventy-two five-day weeks of the Egyptian Solar year or the seventy-two daemonic conspirators led by Set and an Ethiopian Queen⁵⁸ who slew Osiris and scattered his body parts throughout Egypt.



*St. Anthony is tormented by seven hell-born creatures;
an engraving by Martin Schöngauer c. 1480-90.
The Metropolitan Museum of Art, New York.*

II

TERRESTRIAL MANIFESTATION

A fundamental aspect of the astrological nature of daemons that became increasingly apparent throughout the last section is their hierarchical structure. From the authorities and archons of the Gnostic texts and the princes and kings of the late medieval grimoires, the consistent factor in the origins of daemons is higher Zodiacal and planetary rulers who emanate “downwards” into the sublunary sphere to form distinct lesser entities who are capable of manifestation in a variety of different forms. Pseudo-Psellus¹ classifies these daemonic entities as:

- i. Leliourios—Fiery in nature and dwelling in the air above us having been expelled from the regions close to the moon.
- ii. Aerial—Daemons that roam the air around us, deceiving men’s minds, impelling them to commit unlawful and lustful acts.
- iii. Earthly—Daemons that roam the land around us, acting similarly to the spirits of the air.
- iv. Aqueous/Marine—Daemons that live in fresh and salt water, drowning all who approach them.
- v. Subterranean—Daemons that dwell under the Earth.
- vi. Lucifugus—Underworld or Charonian spirits that, hating light, dwell in cold darkness, are eminently malicious, lack sensibility, and destroy men’s intellects.

In these classifications, we see these sublunar daemons forming in all four of the classical elements. The spirits of each subtype gradually become “denser” and more malign in nature and less adaptable and intelligent the